

d c of the last leaf, ch 28, 1 s s into 7th link, and 28 d c on the 28 ch; this forms the stem. 9 d c into loop and fasten off.

For the joining together of flowers: On the 2d leaf of the flower work 1 s, 11 ch, 1 s into next leaf, 5 ch, 1 s into loop of stem, 5 ch, 1 s into 5th leaf of preceding flower, 5 ch, 1 s into center of 11 ch, 5 ch, 1 s into 4th leaf of same flower, 1 ch, 3 picots, 1 ch, fasten

off to 1st st. On the lower side of the flowers, work 1 s into 1st of stem, 7 ch, 1 s into 5th leaf of flower, 5 ch, 1 s into loop of next stem, 9 ch, 1 s into 4th of 7 ch, 7 ch, fasten off to 3d st of 1st stem. When sufficient length has been made, work 1 s into 9 ch, 5 ch, 1 s into 7 ch, 5 ch, 1 d c into 9th st of stem, 5 ch, 1 tr into 15th st of stem, 5 ch, and repeat. On this ch work a heading of 1 tr, 1 ch.

---

## THE DINING-ROOM.

HARRIET FRANCENE CROCKER.

**T**HIS can be made one of the most charming rooms in the whole house. Let it be distinctly a dining-room—not a kitchen, or a sitting-room, or a mixture of both, but a room especially set apart for the one purpose for which it is intended, and from which it receives its name.

In many homes, where economy in space is an object, it becomes necessary to combine kitchen and dining-room in one apartment. The unpleasantness of this arrangement may be greatly lessened by a distinct division of the two, a screen or curtain between the cooking-stove and other kitchen furniture and the furniture of the dining-room proper.

But what we purpose to consider in this article is the dining-room itself, as such, set apart for its own particular uses. I repeat, it can be made one of the prettiest rooms in the whole house. In many homes I have visited, it is the prettiest, by far. When we think how often it is used by the entire family, where perhaps the parlors are not occupied by more than one or two, it almost seems as though it should be a pleasanter room than the others. Business men know more about the interior of their dining-rooms than their parlors, as a general rule, that is, *busy* business men. They hurry in to dinner and hurry out again. American business men are always in a hurry.

The room should, if possible, be large and oblong in form. The window or windows should have a pleasant outlook, and nothing unsightly should be seen from them, where it can be prevented.

A dining-room with which I am familiar, opens out on a beautiful orchard. In the spring what pleasure to see the trees snowy-white with apple-blossoms, and in the fall, the ripening fruit! At tea-time, too, one can see from the table the glorious sunsets over the western hills, and the sheen of their dying beauty reflected on the dancing river. All this makes the room most charming, but of course, in perhaps the majority of cases, such surroundings are impossible.

Let us, then, turn to the interior of the room and offer some suggestions for its arrangement. A dining-room floor looks well covered with the Chinese straw matting, which is quite inexpensive, and decidedly pretty in effect. This seems more desirable than carpets, as it is very easily swept, and does not seem to gather dust as carpets do. I have tried it in my dining-room with very pleasant results. An oiled floor is pretty for the dining-room, but considerable care must be bestowed upon it, and to the busy housewife economy of strength is an object.

The walls and ceiling should be covered with a light, pretty paper or some of the delicate tints that come in kalsomine. Many have their dining-rooms ceiled and painted, but the effect is not so pretty and cheery as a papered wall. A few pictures should be hung around the room, three or four steel engravings of landscapes or marine views or a fine bit of still-life painting in oils, perhaps. Here is field for the taste of the house-keeper. She will carefully exclude from this part of her domain, all pictures of a sad

or melancholy nature, memorial devices, or framed coffin-plates, however beautiful they may be. These, it seems to me, have no proper place in the house outside a bureau drawer or box, surely not in the family dining-room. The immense fruit pictures, once so much in vogue as dining-room ornaments, seem a little out of place, unless the room be of goodly dimensions indeed. Often I have seen such a piece crowded into a small space between two windows or doors, and the effect was, to say the least, "top-heavy." A few more unpretentious pictures are more pleasing, generally.

The window draperies should be simple and tasteful, of plain white or cream-colored cheese-cloth or scrim, or some like light material. If the room face on the street, or is in any way exposed to public view, sash-curtains of China silk are pretty and serviceable, also the window-shades, to give a pleasant shadow to the room on hot days. A growing fern or palm on a little stand in one window adds a graceful touch to the room, and testifies to the artistic taste of the housewife.

The table should be set at all times. Where the dining-room is a room by itself, this is possible, and really very little work when the habit is once formed. If allowed to be left uncovered between meals, it is apt to get littered, and the busy mistress, tired and warm from the work of dinner-getting, has to stop and clear it off for setting. Careless arrangement is then the rule, unless one has plenty of time. The table should be first covered with Canton flannel and then with the outer cloth. White is always preferable to red table linen, though of course requiring more frequent changing. The work of setting the table should belong to the daughter of the household. Few things require more taste and artistic skill than this work, in itself apparently so simple. Much depends upon this one thing. A meal ever so well served will be less enjoyable when eaten from a disorderly, hap-hazard table, where everything *has* a place, but is out of it. It is a pleasure to set a table properly when one has learned the art. There is science in table-setting as much as in any other house service. The work is certainly satisfactory. It is the kind of work that *tells*. Results are so quickly seen that the work is most pleasant.

Castors are being done away with a good

deal now-a-days. They may appear on the side-board if desirable, but they are not so often used as formerly as the central ornament of the table. The cloth or cloths should be laid carefully, and a prettily embroidered center-mat placed upon the outside. Always when possible, and it nearly always *is* possible, have flowers on the table. In the spring a tall vase of gorgeous tulips is a brilliant spot of coloring; in the summer a loosely-arranged bunch of daisies or a cluster of ferns lend their graceful presence; in the fall a branch of the ever-welcome golden rod will add its simple charm; in winter a few sprays of house-plant blossoms or a bit of green can usually be obtained.

One who has pretty pieces of silver-ware, wedding-gifts, perhaps, will do well to keep them in daily use on her table. It is better than to lock them away in safes, chests and boxes, where no one can enjoy them, and where they will last no longer. Pretty things have an influence on the members of the family gathered around the dining-table, as well as in the parlor.

Boys and girls will be more careful of their behavior at a pretty and tastefully appointed table than at a slipshod and carelessly arranged one. Some has suggested a mirror to be hung opposite the boy whose table manners are deficient, as a means of rectifying his errors of behavior. This may be a good remedy, but it may also, as an old lady wisely remarked, encourage vanity, and as she expressed it, "Make them try to see how bad they *can* act."

Nothing more need be said about setting the table. The quick, appreciative daughter will notice little things that go to make other tables, in other homes charming, and will employ her taste and skill in this matter, observing always that spotless cleanliness, shining brightness and careful regularity must underlie all the more artistic decorations. Without this basis of what avail are choice cut flowers and delicate china?

Did you ever see a table set by an inexperienced man while his "women folks" are off for a visit? Table-cloth put on diagonally (if at all), plates, knives and forks evidently trying desperately to escape from one another, eggs set on the table in a frying-pan, coffee present at the occasion in a quart cup or a dipper, vinegar in a saucer, salt in the

original bag, and so on. We will not dwell upon the scene. I mention it only to show how very important it is to set the table with great care and neatness.

Beside the chairs and sideboard, I wish to speak of the china cabinet, which is one of the prettiest ornaments of the room, and the delight of the housekeeper's heart.

In every household there is sure to be some precious bit of table-ware, carefully cherished as an heirloom or a valued gift. A plate, perhaps, that has stood the jars of family life for more than a century. A tea-cup of ancient form and pattern from a foreign land. A curious old pitcher with a history, a cracked tea-pot, once the pride and glory of a great great-grandmother. All these may be collected in one curiously-blended family of earthenware, and kept behind a shining glass door in the cabinet I have mentioned. The housewife will take true pleasure in arranging these cherished bits of antiquity to the best advantage. She will take a motherly delight in making them present the best side to public view, or she will, more likely take a genuine pride in the cracks and breakages as a proof of their ripe old age.

Underneath the cabinet may be three or four drawers. These will be of great service to the mistress. In them she can keep her table-linen; table-cloths in one drawer, napkins in another, and china wiping-towels in another.

The sideboard may be an ornamental piece of furniture, be it ever so plain. A hem-stitched linen scarf across the top to prevent the marring of the board, will be both pretty and useful. A dainty vase of flowers, and a couple of bright fans will add color and cheerfulness to the room. The sideboard should be near the seat of the mistress, so that where there is no servant, she can easily reach the dessert, etc., without rising. The dining-room should be, in all respects, a cheerful and happy place, bright, airy and comfortable, full of sunshine and pure, fresh air.

The dining-hour should be the happiest in the day. Nothing gloomy and sad should be allowed to enter the charmed precincts. Good humor, fun and laughter, should mingle with intelligent conversation. Cares and worries should be laid aside during meal time, if possible. When the tired, perplexed, busy housekeeper closes the kitchen door and enters the dining-room, all the trials and vexations should be left behind, or, better still, than leaving them in the kitchen, shoved out of doors, where possibly the clear air and the sunshine will evaporate them entirely.

In closing, let me say as a sort of benediction: May your dining-room be so pleasant, so pretty, so full of good cheer, that none of you or yours, dear sister housekeepers, will ever know the power of that dread tyrant—dyspepsia.

---

### COLORED CHAMOIS SKINS FOR DECORATION.

T. D. M.

THE term "Chamois" is a misnomer, whether applied to colored or natural skins, as they are really lamb skins, and the importers do not represent them to be anything else. It is doubtful if a dozen skins of "truly" chamois ever came to this country. The colored skins are prepared by rubbing the color into the skin in paste form, something like kalsomine. They are not dyed and most of the color could be brushed or beaten out with some trouble. The colors are very soft and pretty, and adapted to many decorative uses: Sage green, olive, tan, russet, mouse, lavender, snuff, etc. There is a bright

red variety called "chamois rouge," made by rubbing the leather full of jeweler's rouge. It is used by jewelers for polishing their wares. It comes rather larger in size than any other colors, and about one-half higher in price, being usually sold at \$1.50. These skins, as in fact all kinds of leather, are sold by the trade "as is," that is subject to such imperfections as often appear; usually holes from wounds of the animal, or accidents in skinning. Among articles which are made of them, may be noted: Smoking-caps, bags for opera glasses, playing cards, or shopping, music rolls, portfolios, etc.